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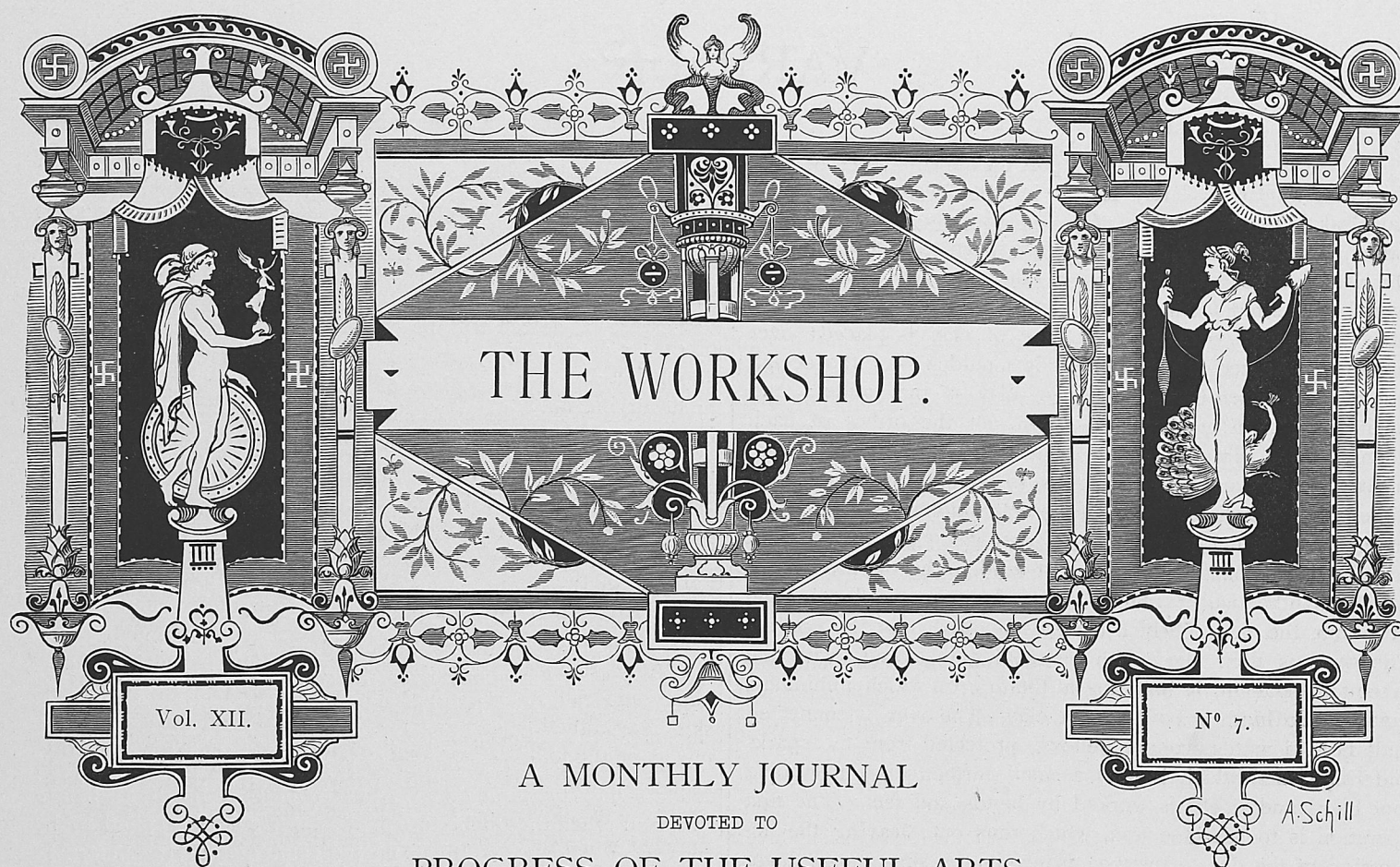
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EXPLANATION OF THE PLATES.

Plate 49. — Looking-glass Frame by George Trollope and Sons in London.

The frame in lime-tree wood is designed and sculptured by Mark Rogers, chief of the carving department of this firm.

The head of the Goddess of Love occupies the central position at the top with two attendant loves and doves. The lower part is enriched with the head of Neptune and his attendant Tritons and other accessories, the whole in high relief most richly and vigorously rendered. The proportions between the ornamental and structural parts are very good; the decorative features, both figures and ornament, of an exuberant fancy and richness, and are very judiciously arranged for the crowning, supporting and framing of the octagonal, vigorously moulded frame, and are marked by an appropriate treatment. The artist has spent nearly two years in the execution of this work which displays a careful study of the good models of the later Renaissance period.

Plate 50 — Cup, from the design of N. Heuberger in Ulm by A. Ritter and Co. in Esslingen near Stuttgart.

This Drinking-cup was designed and executed as a memorial of the costumed fête, celebrated two years ago on the occasion of the 5th centennial anniversary of the cathedral of Ulm. In allusion to this the bowl shows 4 medallions with costumed heads, and the cover the figure of a lansquenet. The cup is executed in German Silver with repoussé

work slightly coloured, the light ornaments being relieved by a dark ground, and the whole enriched by parcel gilding in two tints. The study of gold and silver work of German Masters of the 16th century, especially of the designs of Hans Holbein the younger is worthy of praise; it has suggested to the author a very pleasing and successful work of art.

Plate 51. — Couch in the Palace Strozzi in Florence from a drawing of Eisenlohr and Weigle, Architects in Stuttgart.

This is one of the few examples still extant of Italian house furniture of the end of the 15th century. A copy of it figured in the Retrospective Exhibition in the Trocadero Palace in Paris, 1878.

Plate 52. — Lantern in Bronze Gilt, style Louis XVI, designed and manufactured by Chabrié and Jean in Paris. Height 2 m.

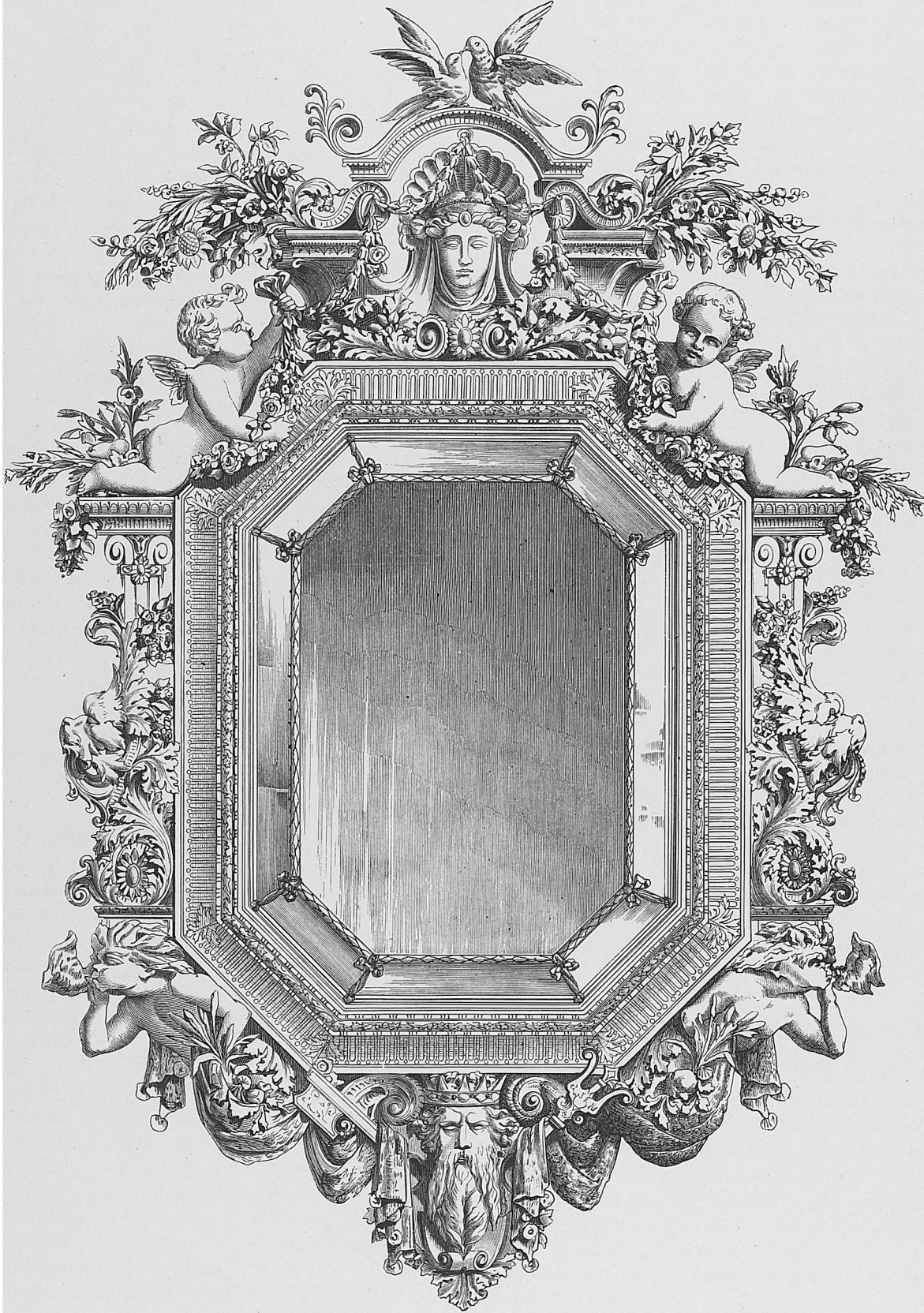
Plate 53. — Wrought Iron Gate in S. Croce Church in Florence.

Plate 54. — Carved Ornament, beginning of 16th century, in the Bavarian National Museum in Munich.

Plate 55. — Objects for Personal Ornament, style Renaissance, by Gustave Sandoz, Jeweller in Paris.

Plate 56. — Pattern for Paper-hangings, designed by W. Toifel in Schoenfeld (Austria).

We have to correct an error in the descriptive notice of Plate 28, Part 4. The jardinière, said to be modelled by Camolera, was actually modelled by M. Cheret, nephew and partner of M. Carrier Belleuse.

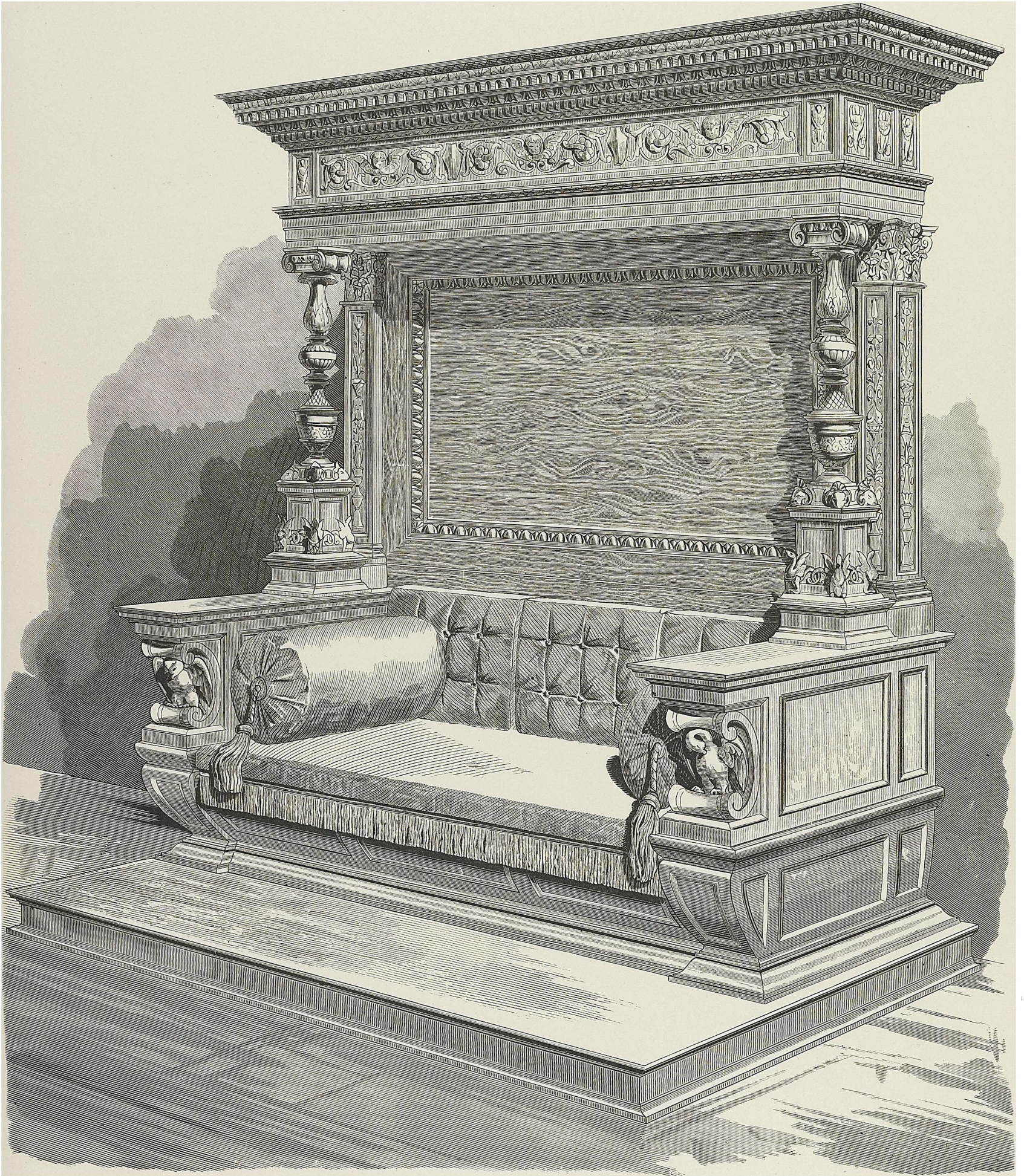


Carved Looking-glass Frame by George Trollope and Sons in London.

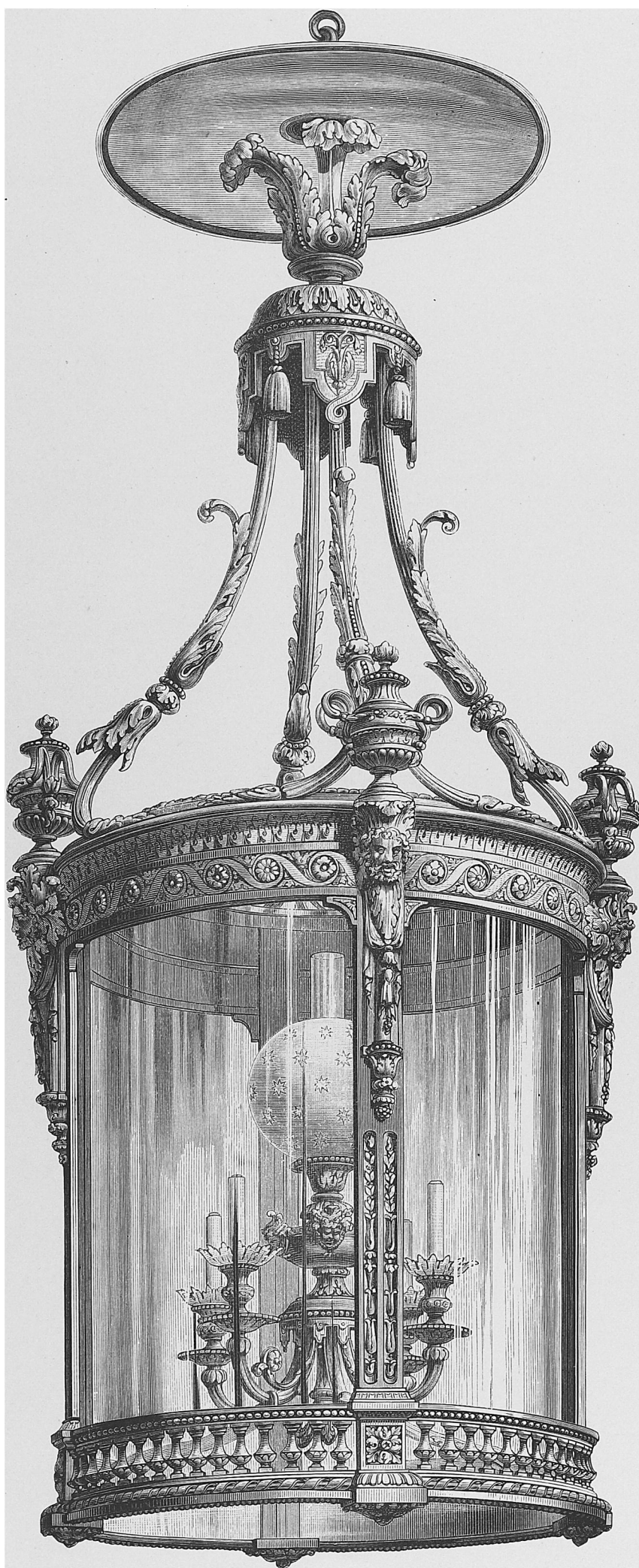
From the Paris Exhibition, 1878.



Cup, from the design of N. Heuberger in Ulm, by A. Ritter & Co. in Esslingen near Stuttgart.



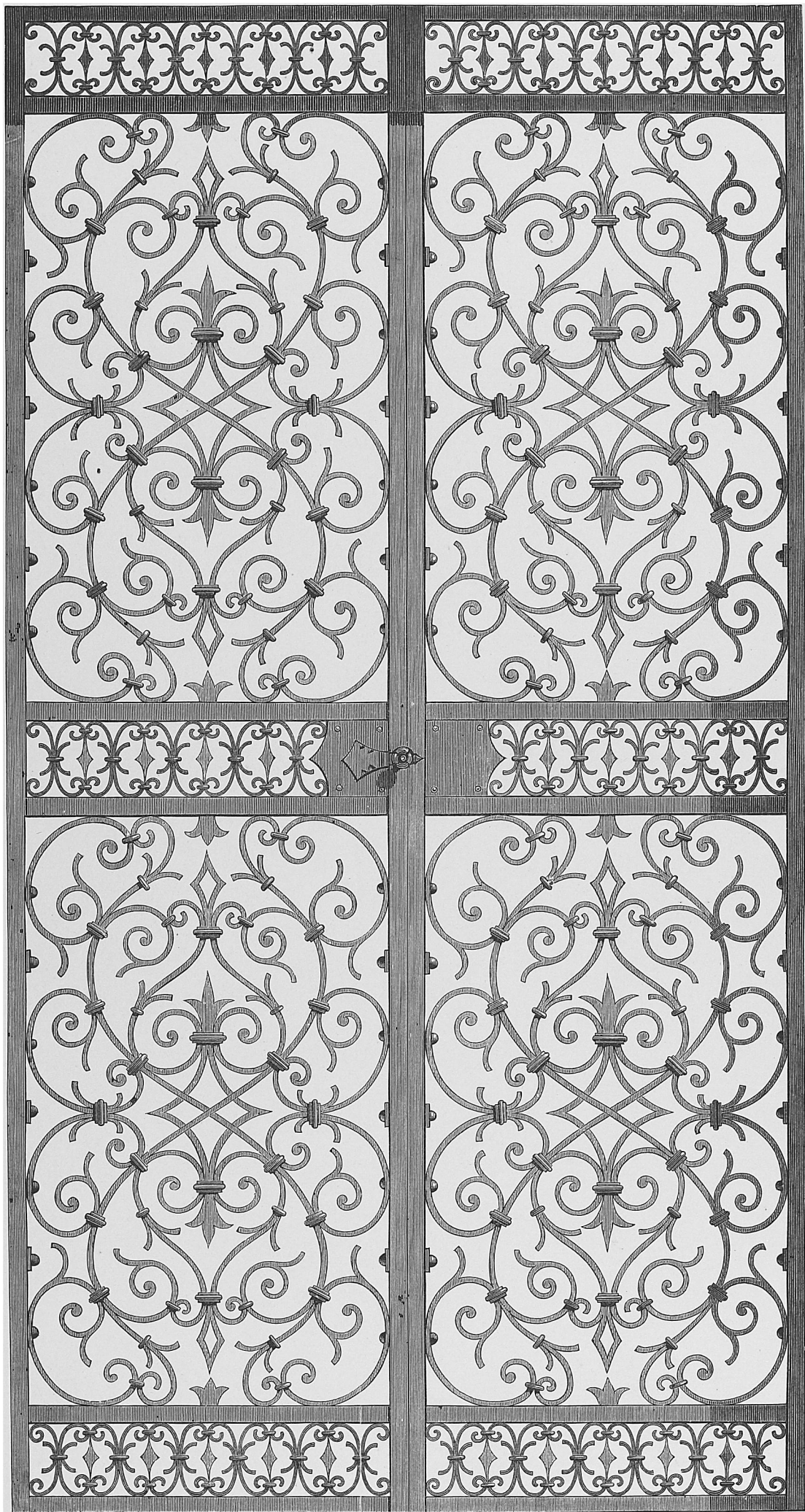
Couch in the Palace Strozzi in Florence, end of 15th century, from a drawing of Eisenlohr and Weigle, Archts. in Stuttgart.



Lantern in Bronze Gilt, style Louis XVI, designed and manufactured by Chabrié and Jean in Paris.

Height: 2 mètres.

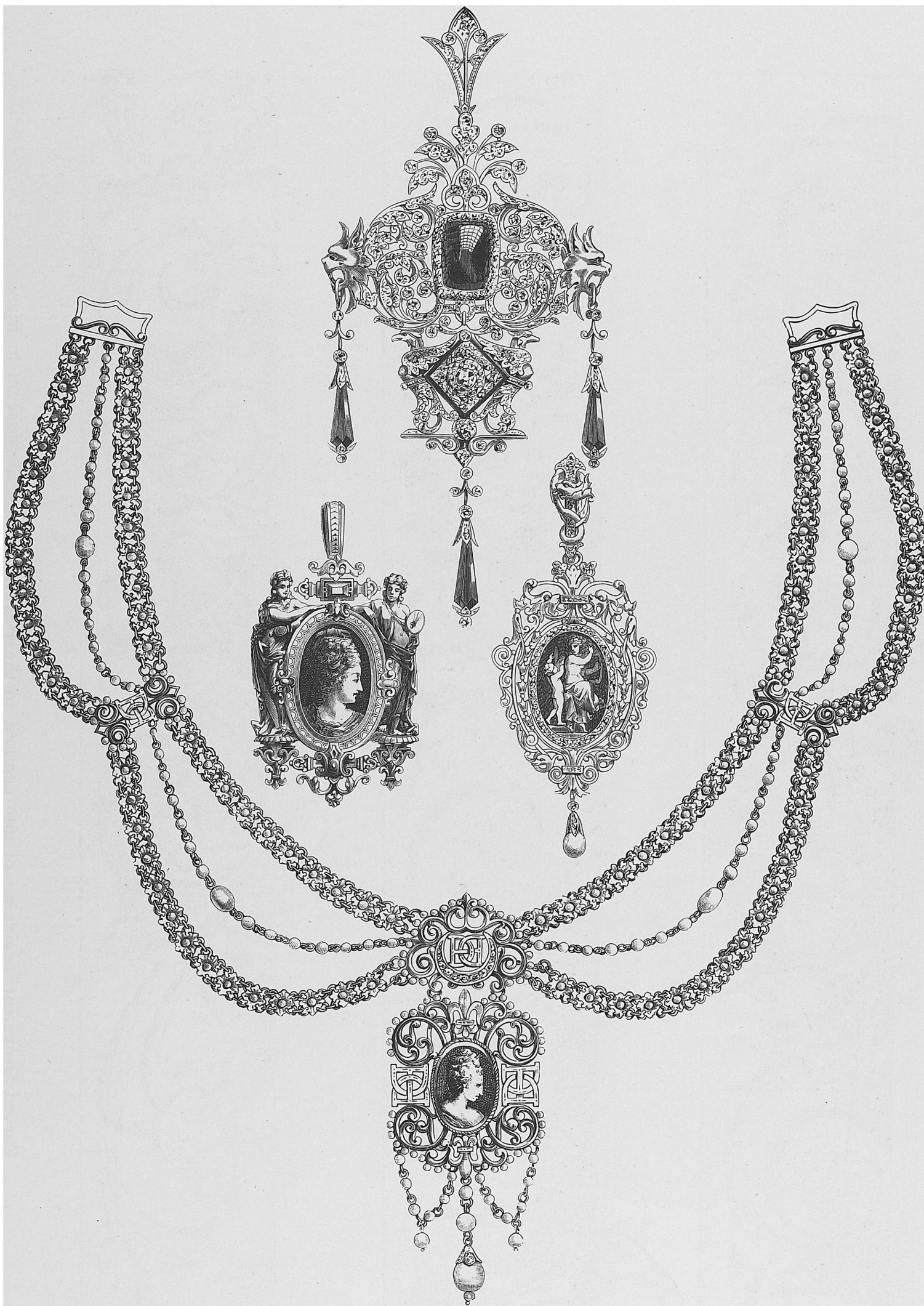
From the Paris Exhibition, 1878.



Wrought Iron Gate in Sa. Croce Church in Florence.



Carved Ornament, beginning of 16th century, in the Bavarian National Museum in Munich.



Objects for Personal Ornament, style Renaissance, by Gustave Sandoz, Jeweller in Paris.

From the Paris Exhibition, 1878.



Pattern for Paper Hangings, designed by W. Toifel in Schœnfeld (Austria).